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the herman

iller

furniture designed by

GEORGE NELSON

CHARLES EAMES

ISAMU NOGUCHI

PAUL LASZLO

collection

THE HERMAN MILLER FURNITURE CO.

zeeland, michigan.

showrooms —

new york; one park avenue

chicago; merchandise mart

grand rapids; exhibitors' building

los angeles; 816 south figueroa

Copyright, 1940, by Herman Miller Furniture Co., Zeeland, Mich.

FOREWORD

From the viewpoint of the designer, which is the only viewpoint I can assume with any degree of propriety, the Herman Miller Furniture Company is a rather remarkable institution. Seen solely as a business enterprise, it is probably indistinguishable from thousands of others scattered through the U.S. It is a small company, it is located in a small town, its production facilities are adequate but not unusual, and it is run by the people who own it. What is remarkable about this enterprise is its philosophy — an attitude so deeply felt that to the best of my knowledge it has never been formulated.

Stated in its bare essentials, this philosophy — like others that have been solidly based — is so simple that it sounds almost naive. But it is not widely held by business, and perhaps it would be naive if it were not so astonishingly effective. This company today occupies a very solid position as a manufacturer of modern furniture and enjoys a prestige all out of proportion to its size. The attitude that governs Herman Miller's behavior, as far as I can make out, is compounded of the following set of principles:

What you make is important. Herman Miller, like all other companies, is governed by the rules of the American economy, but I have yet to see quality of construction or finish skimped to meet a popular price bracket, or for any other reason. Also, while the company has materially expanded its production, the limits of this expansion will be set by the size of the market that will accept Herman Miller's kind of furniture — the product will not be changed to expand the business.

Design is an integral part of the business. In this company's scheme of things, the designer's decisions are as important as those of the sales or production departments. If the design is changed, it is with the designer's participation and approval. There is no pressure on him to modify design to meet the market.

The product must be honest. Herman Miller discontinued production of period reproductions almost twelve years ago because its designer, Gilbert Rohde, had convinced the management that imitation of traditional designs was insincere aesthetically. (I couldn't believe this story when I first heard it, but after my experience of the past two years, I know it is true.)

You decide what you will make. Herman Miller has never done any consumer research or any pre-testing of its products to determine what the market "will accept." If designer and management like a solution to a particular furniture problem, it is put into production. There is no attempt to conform to the so-called norms of "public taste," nor any special faith in the methods used to evaluate the "buying public." The reason many people are struck by the freshness of Herman Miller designs is that the company is not playing follow-the-leader. Its designers are therefore not hamstrung by management's fear of getting out of step. All that is asked of the designer is a valid solution.

There is a market for good design. This assumption has been more than confirmed, but it took a great deal of courage to make it and stick to it. The fact is that in furniture as in many other fields, there is a substantial segment of the public that is well in advance of the manufacturers. But few producers dare to believe it.

In this outline of an attitude, you will no doubt recognize several familiar patterns: there is a hint of the craftsman as opposed to the industrialist; there is a suggestion of the "better mousetrap" theory in another form, and the rugged individual with convictions is in evidence throughout. But if the philosophy sounds somewhat archaic, it is interesting to see its manifestations in terms of the furniture shown in this book. It is unlikely that any person would be equally enthusiastic — or unenthusiastic — about every piece shown, but I think it would be difficult not to conclude

that the company had a real interest in exploiting some of the possibilities open to furniture today in the areas of design, materials and techniques. The furniture shown here is the result of a *program* as well as a philosophy. The program includes an assumption that plywood and lumber are only two of a whole range of materials suitable for furniture. A considerable amount of experimental design work is being done on new pieces that explore the possibilities of others. It also assumes that the program is strengthened by the participation of a group of designers who share Herman Miller's particular attitudes. I believe that the range of the collection — from Noguchi's sculptured tables to Laszlo's luxurious miniature armchair to Eames' magnificent designs in molded wood and metal — could never be encompassed by a single designer, for the various underlying approaches, while related, are too intensely personal. A final word on the Herman Miller program: its goal is a *permanent* collection designed to meet fully the requirements for modern living. The collection is to be permanent in the sense that it will not be scrapped for each market, or for each new "trend" as announced by the style experts. It is designed to grow, not necessarily in size, but in the perfection of its component parts. No piece will be kept if a better design can be developed to take its place, nor will a given way of making things be followed simply because that's the way they were always made. Also, ways of living are continually changing. Again, I think, the material in this book suggests the attitude more clearly than any statement.

There is one other point that may be of interest to those concerned with problems of design: by far the largest part of the collection was designed by people trained in architecture. It may be no more than coincidence, and I must certainly confess to prejudice in this regard, but there is this to be said for the architectural approach to any design problem, and particularly that of furniture: the problem is never seen in isolation. The

design process is always related on the one hand to the houses or other structures in which the furniture is to be used, and on the other to the people who will use it. When successfully followed through, the approach of the architect-in-industry goes much deeper than styling and is far more likely to create trends than to follow them. To reinforce this point it is not necessary to use only the Herman Miller program as an example. The work of Alvar Aalto, Marcel Breuer, Eero Saarinen and many others could be cited.

A word about this book. It is primarily an illustrated record of furniture currently in production, and as such it has been planned for convenient use by those whose business it is to purchase or specify furniture. It is also intended as a guide for professionals such as architects and interior designers. In addition to photographic illustrations, the book presents measured drawings of all major pieces, so that the relationship of rooms and furniture can be accurately studied. Design students, it is hoped, will find the book equally valuable as a reference.

All material for the book was assembled and prepared by various members of the Herman Miller Furniture Company. In planning the layout and typography of the book, I found that the restraint exercised in the choice and amount of written material most unusual in a manufacturer given an opportunity to talk about his product. Here as elsewhere the Herman Miller philosophy is manifest: let the furniture speak for itself.

George Nelson



George Nelson was trained as an architect and found himself in the field of furniture design as the result of a series of accidents, most of which appear to have been caused by an acute dislike for specialized activity. Educated at Yale, he won the Rome Prize in architecture in 1932 while doing postgraduate work at Catholic University. The following two years were spent in Europe and devoted largely to travel, the study of Italian, and sketching antique monuments. The last of these activities resulted in so great an admiration for the architecture of the past that he became a convinced modernist, as he felt that there was no point whatever in trying to beat the ancients at their own game. One outcome of the stay abroad was a series of twelve articles based on interviews with the outstanding modern architects of Europe. Published on his return, the articles attracted the attention of the publisher of *The Architectural Forum*, and he presently joined the staff. While no longer with the magazine, Nelson still retains the position of consultant to the Forum.

An architectural office was opened in 1936, in association with William Hamby, and a number of commissions, chiefly residential, were executed. Some of this work has been exhibited and published as far afield as Cairo, Moscow and Stockholm. With the outbreak of the war the architectural work had to be put aside and the next few years were taken up with a variety of activities — editorial work, a book (*Tomorrow's House*, written in collaboration with Henry Wright) and design commissions for industrial concerns. As a by-product of the book, the *Storage Wall* was developed and presented by *Life* magazine. Basically the *Storage Wall* was a replacement of the conventional partition by a series of storage units which functioned as both wall and containers for all sorts of household items. It was publication of this design that led to the association with the Herman Miller Furniture Company. Nelson worked through most of 1945 and all of 1946 developing a large collection of furniture, and found the time in between to produce an article on the furniture industry which was published by *Fortune*. The article was received by the industry with feelings that might best be described as mixed. At the end of 1947 Nelson gave up his editorial work and opened up an office in New York for the practice of architecture and industrial design, thus giving full play to his disinclination to specialize.

The Nelson office is currently engaged in the design of showrooms, office interiors, houses, a variety of products, graphic arts (this book is a recent example) and is doing research in lightweight demountable structures. The furniture for Herman Miller was designed to be "a simple, direct expression of construction with existing techniques." Pieces now under development represent a departure from current practice in both construction and design.

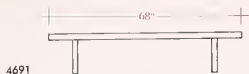
6
1947



7 The pulls illustrated are high-pressure castings of zinc alloy, brass and copper-plated and finished in silver. They have been designed in groups so that more than one design may be selected for a related

group of cases. Pulls 1, 2 and 3 form such a group, as do pulls 4 and 5. Pull 6 is a wood knob with a silver-plated insert: it is generally furnished in the same color as the front to which it is applied.

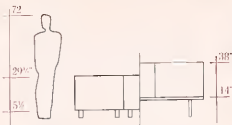
2 4 5
1
3 6



Multi-purpose design is an accurate reflection of modern living conditions, for the mobility of the average family makes versatility a highly desirable characteristic of its furniture. The platform bench, shown here, is primarily a high base for deep and shallow cases, but it also serves as a low table and for extra seating. When used for the latter purpose it can be fitted with upholstered foam rubber cushions which are available in 24, 48 and 72 inch lengths (C-24, C-48, C-72). The standard finishes are natural birch tops (which match the primavera cases in color) with ebonized legs, and all ebonized.



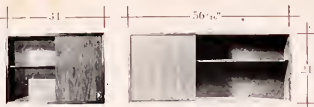
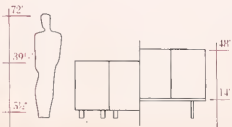




Ample and attractive storage space for books and small household articles is provided by the 12" deep units shown at the right. Where a row of low cases is combined, an effective result is achieved by including one of the cabinet-open shelf designs.

Photographs at the left illustrate three different methods of setting up the cases: (1) wall hung (for 24" high cases only), (2) on the platform bench, (3) on the standard 5 1/2" wood legs. Illustration at left center shows the platform bench used for both shallow chests and drop-front desks can be lined up with the more economical shallow storage cases.

Photograph on the facing page shows a row of cases on platform bench bases used as a low room divider. Cases to be used in this way must be ordered with specially finished backs.

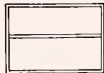


4631

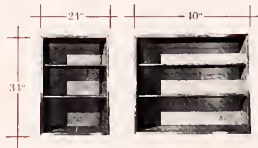


4730

4731 reversed



4630



4635



4635-A

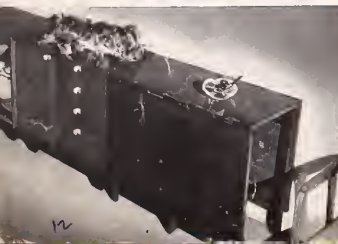




4606-V



4661
see page 31



4656
see page 40



4700



4600



4701



4606
4606-V (see cut)



4711
4710 reversed



4702



4601
4607



4743



4602
4603 reversed



4715
4714 reversed



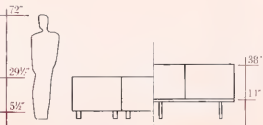
4604
4605 reversed



4713
4712 reversed

A custom-designed, built-in effect is achieved through the combination of the units shown on these pages. They have been carefully planned to "go together" in various groupings to suit the architecture of the room and the requirements of practical living. Each unit is $18\frac{1}{2}$ " in depth and 24" high, without base. This size is ideal where a row is set under windows, when cases are used in conjunction with desks or tables of the standard $29\frac{1}{2}$ " height, or in small interiors where high cases would be out of scale with the room. It will be noted that the twelve units in this group take care of most of the storage requirements of the average bedroom, living room or dining room. In addition to chests and cabinets, the group includes a case designed for radio and record player with album storage. For further information on the radio cabinets in the Herman Miller collection see page 18. Two special vanity units are available for this group: a drawer (top left) with a fold-down mirror and cosmetic trays, and a suspended vanity which may be combined with any desired pair of cases. The suspended vanity is described in more detail on page 31. The gateleg table (bottom left, and page 40) has been designed to match the cases in height, depth, and finish. In the small house or apartment this combination is ideal for the living-dining room; and, with the chest-cabinet illustrated, the table can function as a desk as well.

The group shown at the right has a long chest-cabinet used in conjunction with a 24×34 case equipped with sliding glass doors. This type of arrangement serves equally well in living room or dining room.





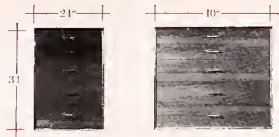
4624



4622, 4625



4612, 4621-J



4610



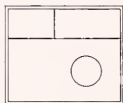
4620



4612



4623



4741



4622 4621 reversed
4621-J (see cut)



4624



4613



4626

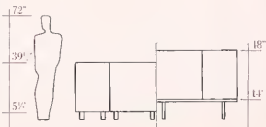


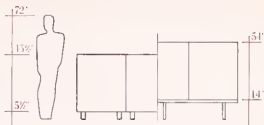
4625 (see cut)
4625-A

Where storage requirements exceed the capacity of the low cases, the 34" (without base) height is indicated. This group includes 18½" deep chests, utility cabinets, combination chest-cabinets, drop-front desks, and a radio cabinet. Any of the pieces may be used on either 5½" standard bases or the platform bench.

Cases in this group are particularly useful for the dining room (note photograph at left center) as they include provisions for linens, silver, glassware and china.

The drop-front desks include a model designed for use on the platform bench (top left) and a more compact piece which uses the standard 5½" base (right). Combined with storage cases in the bedroom, this type of desk makes possible the daytime transformation of the bedroom into a study or sitting room. Used in the living room, these desks provide much-needed drawer space in a room where this type of storage is frequently overlooked. An excellent illustration of the flexibility of Herman Miller furniture is shown in the bottom photograph on the facing page. Here two cases have been arranged for use in a child's room. In the case at the left, cabinet space can be used for toys and books and later taken over for clothes storage. In the chest-cabinet on the right, a sliding hanger can be installed for the child's clothing when it is small; afterwards, when coats, etc., can be transferred to a closet, the sliding hanger may be removed, and by putting adjustable shelves into place, the space is converted to storage for shirts, linens or whatever else is conveniently stored on cabinet shelves.





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4642

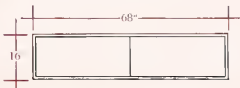
The Herman Miller case units that provide maximum storage space per square foot of floor space are the 34 x 40 x 18½ pieces, set vertically. As indicated by the drawings at the right, this group includes combinations of drawer and cabinet space which make these deep storage chests suitable for any of the main rooms in the house. There is a drop-front desk with a very generous interior supplemented by three large drawers. The buffet (center, left) contains cork lined trays in addition to a high cabinet space and drawers.



4644
4645
4640

To enable the user to combine these high cases with units 24" in height (bottom, left), a 16 x 68 unit is available. Designed primarily for the storage of record albums, it functions equally well for the display or storage of glassware, pottery and art objects. The unit comes with an open front (4627), sliding glass doors (4627-G), fabric (4627-F) and veneer (4627-V).

4641
4627



4640



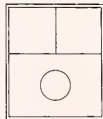
4645



4642



4644



4641

Photograph at right shows an arrangement useful for the living-dining room. Ample storage space for glasses, china, silver and linens.



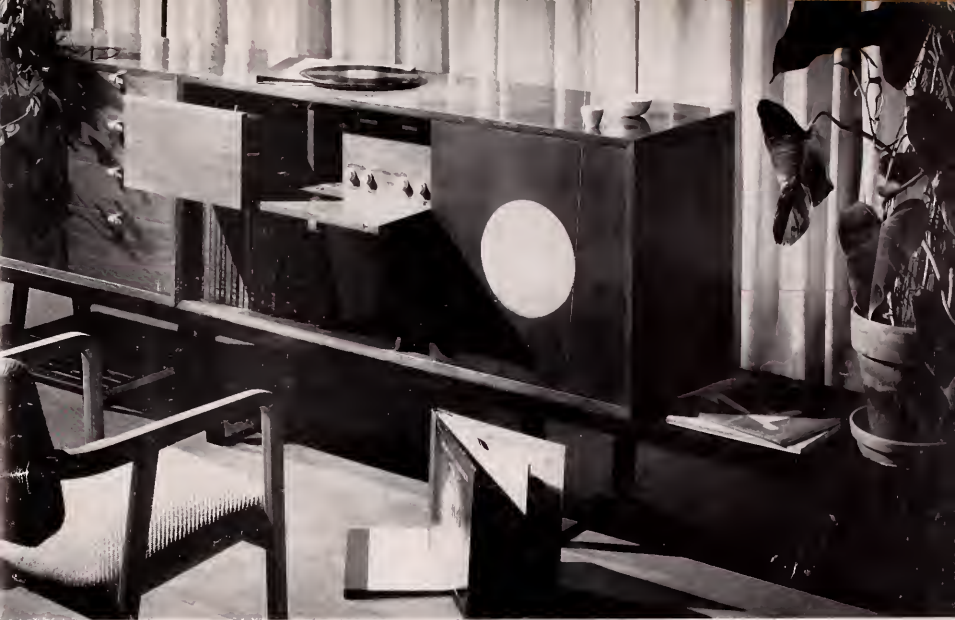
A problem that comes up over and over again in the modern interior is what to do with the radio-record player. The conventional radio cabinet, designed to meet the imagined tastes of a mass market, is usually a period design and quite frequently an eyesore whether "modern" or traditional. If it is well designed, it still presents a problem for it is difficult to relate it to the furniture around it. A procedure has therefore arisen among architects and designers which consists of taking the radio chassis out of its cabinet and building it into a closet, a wall, or a specially designed storage unit. As a result, one of the distinguishing marks of the custom built modern interior is the absence of a separate radio cabinet.

There is no doubt whatever that this tendency is a logical one. The only interesting thing about a radio or record player is the quality of the sound it gives forth, and there is no more reason to call attention to its existence than there is to feature a furnace. The approach adopted in the design of all Herman Miller radio cabinets, therefore, has been to house the instrument in a well made, pleasantly proportioned, inconspicuous container, finished to match the other storage units in the line. Arranged in a group with other cases, the radio indicates its existence only by the speaker opening which, incidentally, is circular for the simple reason that speakers are circular. The general effect is consequently very similar to that obtained in custom installations. In selecting Herman Miller radio cabinets the purchaser has two choices: he may order any of the cases and make his own installation of equipment, or he may purchase a complete instrument ready to be plugged in and played. Should he elect the latter option, he has a further choice of several radio "packages" ranging from sets of medium size and price to large, high-fidelity units which are comparable to the best sets commercially available. The last-named, for instance, is an 18-tube AM-FM tuner with a separate audio amplifier; the speaker is a Stephens 15 co-spiral unit; the changer is the Webster 56, with a GE reluctance cartridge, and electronic noise gate. The other sets range from 8-tube models to 15-tube sets with the Webster 56 changer as standard. The bedside radio at the right forms part of an assembly shown on page 29. It tilts back out of sight when not in use. In many ways this modest installation, which consists of a small table model radio built in, is the most successful of all the designs, for it can be reached with complete convenience from bed, has its speaker placed for good directing of sound, and is invisible during the day.

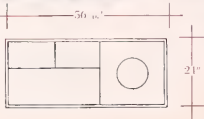
The instruments furnished with Herman Miller radio cabinets were designed and assembled by Lafayette Radio of New York. Components such as tuners, amplifiers, etc., are of high quality and similar to those selected for professional installations. The sets carry with them a 90 day guarantee. Descriptions of the units available with the cabinets, giving performance data and general specifications, may be obtained from the Herman Miller factory or its showrooms.



4709

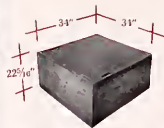


4743



The radio cabinet shown above is a complete departure from the standard console proportions — horizontal rather than vertical. It was designed to rest on the platform bench, as a single piece or as one of a group of cases. The radio panel has a drop-front door which serves as a shelf on

which to set records when the player is in use. A baffle approximately four square feet in area supports the speaker. The case also contains storage space for thirty-five to forty record albums. The speaker opening has been designed to accommodate either a 12" or 15" speaker.



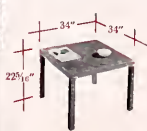
652



4742

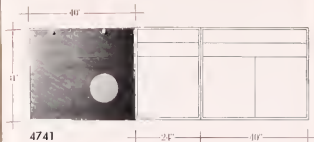
The chairside cabinet has been designed to fit into a number of arrangements. As illustrated, it forms part of a corner group flanked by Herman Miller upholstered sectional units. The square case adjoining the radio has a removable top and may be used for the storage of albums. A rear section is valuable for seasonal storage of blankets, etc. It is possible to replace the radio with a lamp table of the same dimensions (below and page 38) or to substitute for the square cabinet a table (below and page 36). The chairside radio may also be used independently next to an armchair. It should be noted that the type of corner arrangement shown here is the one recommended for use with the sectional upholstered pieces. It is not desirable to continue the seating into the corner, since two people cannot sit comfortably in the seats adjoining the corner. The group illustrated allows adequate leg room.

The chairside radio cabinet will accommodate almost any of the standard 8-tube chassis, but clearances should be checked if the cabinet is purchased without the set designed for it. Both radio controls and record player are covered by a sliding tambour top which permits use as an end table.



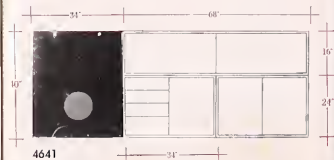
651

4744
4745



The two large consoles (right) have been designed to match the 34x40 horizontal and vertical cases. The diagram above suggests a combination that includes a 24 x 34 vertical chest of drawers, and the diagram below shows the radio cabinet set next to two 24 x 34 horizontal cases with the 16 x 68 record storage case placed on top of them. The number of possible combinations is very great, and while in each instance the built-in appearance is maintained, the feature of interchangeability gives the user complete freedom to rearrange the individual pieces as need arises.

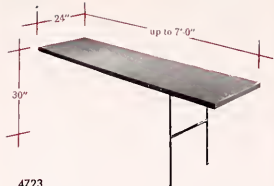
Both of the radio cabinets have been designed to accommodate the largest of high fidelity sets and in each a maximum baffle area has been provided so that the remarkable tone quality possible with the newest speakers is not impaired. It is customary to provide album storage space in most conventional radio consoles, but the practice is not desirable unless space is at a premium, for a high quality speaker requires a large baffle and a maximum of air space behind it.





- 4658 The desk presents one of the most difficult problems encountered by the furniture designer. If he follows the traditional solution of two three-drawer pedestals flanking a knee space and a center drawer, he ends up with a collection of seven nondescript drawers and a generally cramped space for legs and knees. If he re-studies the whole problem, he arrives at a design whose appearance baffles the conventional-minded. In an effort to develop a really workable home desk, Herman Miller produced the unit illustrated on these pages, and its wide acceptance indicates that there is a sizable public which will approve of unfamiliar forms if greater utility is achieved. The desk consists of a container for a portable typewriter on the left: a top covered with a leather-like plastic, genuine leather, or coated fabric; and a working height extension slide file basket including a Pendaflex file at the right. Above the desk there is a storage unit whose contents are instantly located. Storage for typewriter materials—paper, carbon, ribbon, etc.—is located in the typewriter compartment itself. The entire desk is supported by a cradle of tubular steel, finished in a satin chrome. For those who want more in a desk than undifferentiated storage space, whose requirements call for a fine working instrument, this unit is recommended.



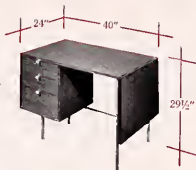


4723

To meet the individual requirements of the home or office where some furniture is to be built in, the custom desk is offered in a 24" width and any specified length up to 7 feet. It has been designed for simple installation: one end is equipped with an angle for wall-fastening, the other with a support of tubular steel. It is available in both plastic and leather coverings. It can be fitted with the Pendaflex file basket shown on the preceding page. One of the particularly interesting consequences of the introduction of the custom desk is that designers have found that there is nothing sacred in the old two-pedestal concept of a desk — that in many cases more usable storage can be provided elsewhere — in hanging wall cabinets, for instance, as shown in the large illustration. The result of making an installation of this kind is to improve radically the appearance of the average office interior and frequently to increase its working efficiency as well.



4751 2



4753 4

The portable typewriter stand (lower left) was designed for use with the custom desk but may be used with any table which has a clearance of 26". It is unique in that it may be combined with any working surface to create an L-shaped desk. The stand contains four drawers, an extension-slide file basket at working height and a hanger for typewriter case.

The large photograph (left) shows an arrangement that is both handsome and efficient. The custom desk is supplemented by the typewriter stand, with additional space for papers, magazines and general storage provided by the platform bench and wall-hung cases.

To meet the widespread demand for a small home desk the piece shown at the right was designed. It is constructed on a framework of tubular steel and has a working surface of primavera or walnut which matches the finish used on tables and cases. There are three drawers which provide storage space adequate for most home requirements.

Main feature of the desk is the drop leaf, connected to the top by the same wood hinge developed for the gateleg table (page 40). With this leaf it is possible to increase the size of the top from 40" to 58-3/16". A swinging brace of metal holds the extension leaf rigidly in position.

The desk is particularly convenient for the bedroom used as a study or sitting room, or in the small home or apartment where the living room is used for this purpose.





4615

4649



4618



4617

4687
33" wide



Before planning the designs for Herman Miller beds, conventional units were examined carefully in order to preserve what is useful and to eliminate what is unattractive. In the designs shown here, headboard and footboard units have been treated in a meaningful way: the unsightliness and hazard of corner legs have been overcome.

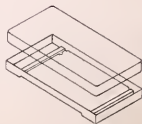
The basic structure of Herman Miller beds is illustrated in the drawing at the right: a rigid wood frame designed to accept a box spring, supported on recessed ball-bearing casters. With this structure one is free to set up the bed with headboard and footboard, with headboard alone, or without either. The photograph above shows a bed with both pieces attached to the frame.

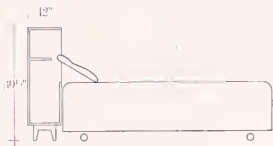
The cane headboard (facing page) is a wall-hung unit, to be used in conjunction with mattress and box spring set into the basic frame.

The day bed (bottom, facing page) is a tailored unit consisting of a three-inch foam rubber mattress set on a spring frame. It is designed for use in multiple-purpose rooms where the desired daytime appearance is that of a sitting room or study.

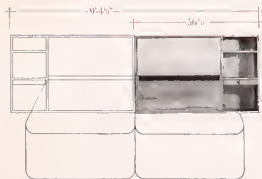
Three types of night tables have been designed as adjuncts to the beds. They vary according to the amount of storage space required. The night tables are finished in the same woods and lacquer colors, and equipped with the same hardware as all Herman Miller chests and cabinets.

4695 Headboard
4694 Footboard
4686 Frame



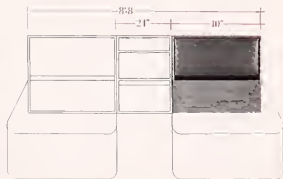


The tilting headrest is built into a series of storage units and may be used with twin or double beds. It can be set at any desired angle, is individually adjustable in double bed models. It is padded and may be covered with washable fabric. For those who habitually read in bed, it introduces a kind of comfort that is unprecedented. Accessory pieces include a matching night stand with pull-out shelf, and a center unit fitted with swing-out bed lamps and radio. Space behind headrests has been designed for seasonal storage of blankets; books may be conveniently kept on the inside shelf.



4647-L

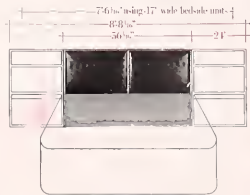
4647-R



4646

4708
4709

4646



4708
4608

4647-D

4708
4608



A vanity is a piece of furniture that serves two functions: make-up and storage of the cosmetics and appliances required for this purpose. Anything else, for example drawers for lingerie, etc., is incidental. The storage problem in the average vanity, therefore, is not a difficult one, since the things to be kept in it are relatively small. The matter of proper provision for use, however, is very difficult, since not only is a mirror of adequate size needed, but complete illumination of the face as well.

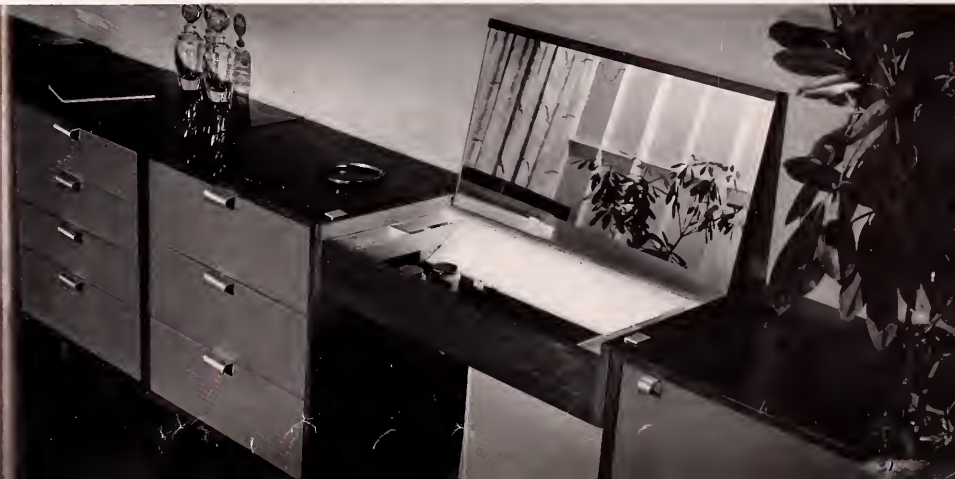
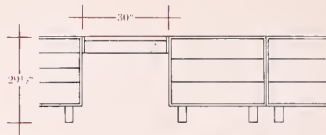
The traditional prototype of the vanity is the arrangement found in the theater dressing room: a counter at table height is run along one wall; on the wall itself is a mirror, surrounded by a ring of incandescent (or more recently, fluorescent) lamps. It is this ring of light which is the crucial element in the design, for it illuminates all parts of the face with equal brightness. Desirable as this solution is, it rarely finds a place in furniture design, for the piece required is bulky and costly.

The vanities developed for the Herman Miller collection represent a graduated series of approaches to the optimum condition found in the theatrical dressing table. The solutions vary to take care of differences in budget, room size, and personal taste and each has certain special advantages of its own.

The minimum solution to the vanity problem is not a piece of furniture at all, but a special drawer (4606-V, see page 12) which can be ordered as part of a chest. For proper illumination, the user sets lamps on the chest or on the wall behind it.

The suspended vanity (facing page) can be used only between two chests of proper height; its advantage is compactness, a lower price than a free-standing piece, and design matching the chests and cabinets. The leather-covered vanity (page 32) has two light sources in its glass top, and a large mirror. The high vanity (page 33) has concealed fluorescent tubes flanking the mirror and a light under its glass top. Its doors are shelf units. Used in a normally illuminated room, it provides illumination that is close to ideal.

The suspended vanity has a full-size mirror under its hinged lid. A fluorescent lamp below the mirror automatically turns on when the cover is lifted. In addition to a large central compartment for jars, tubes, brushes, etc., there are four side compartments for smaller items. This unit can be used only with 24" high cases set on the standard 5½" bases.





4660 This handsomely tailored piece has a leather-covered body, a top of glass and wood and an oversize mirror framed in matching leather. It is also available in plastic-coated fabric. Fluorescent tubes under the frosted glass top give evenly diffused illumination below and at the sides of the face. Instead of drawers, the vanity has two hinged covers with deep storage compartments below. Removable trays for small objects are provided in each of the compartments. The mirror may be attached to the vanity with aluminum channels, as shown in the drawing below, or it may be hung on the wall, as in the large photograph.

MIRRORS. All mirror frames are either covered in genuine leather or plastic-coated fabric or wood finished in standard lacquer colors.

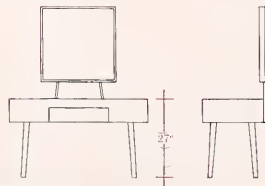
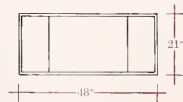
Mirror shown:

4660 — glass size 26 x 26

Other mirrors available for use over chests:

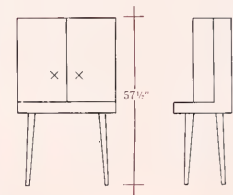
630 — glass size 20 x 30

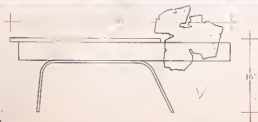
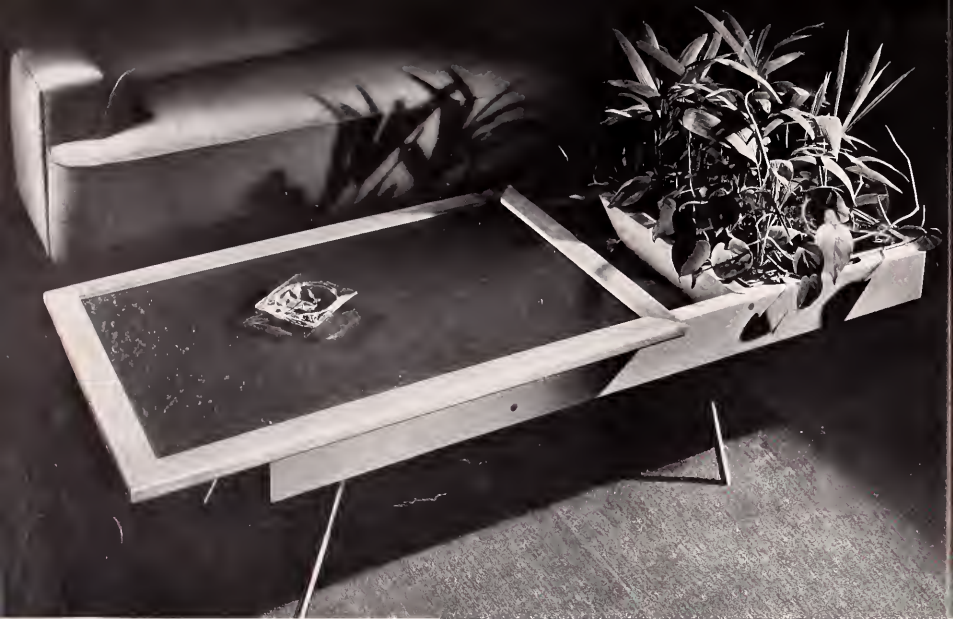
664 — glass size 26 x 64



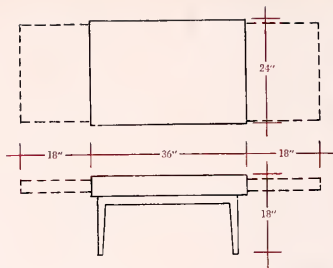


The unusual design of this vanity stems from the system of illumination incorporated in the mirror panel and the glass top, which shows the face evenly illuminated and free from shadows. Glare is completely absent. The doors of the case swing back to reveal six shelves. The fronts may be covered in genuine leather or plastic-coated fabric. The rest of the piece is in walnut or primavera with legs of birch-finished walnut, primavera or ebonyed. The glass counter eliminates risk of damage from nail polish remover or other solvents.



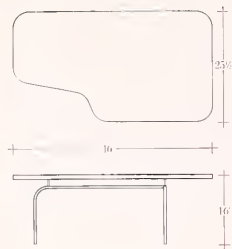


4662 An unusually versatile and practical coffee table, dramatic in the contrast between heavy wood frame and the strong, delicate metal base. The table is equipped with a copper pan which may be used for plants, and a lacquered top, slightly resilient. The latter slides back to reveal a commodious storage compartment for cigarettes, matches, ash trays, etc. Left end of the table is open and large enough to hold a dozen magazines with ease.



4652 This three-foot coffee table (compact enough for the small apartment) can be extended to six feet by pulling out the two racks concealed in its ends. Each rack contains a serving tray with alcohol-proof Formica bottom; since the trays are removable there is no needless duplication of equipment. Should the extension feature be desired without serving, the trays can be reversed (lower right) as their under sides are finished in the same wood as the table itself.





4696

A lightweight table, for use where a free shape is desired. A frame of tubular aluminum supports a linoleum-covered wood top.



634

Card table, 34 x 34, 29" high. It is available in walnut and primavera with top of wood, leather or plastic-coated fabric.



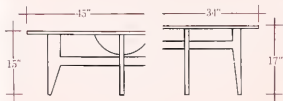
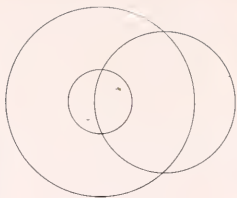
651

A corner table, 34" square, 22.5-16" high. It is used with sectional upholstered units; combines with the 4742 radio.



635 6

A pair of nesting tables. Over-all size is 16 x 23; height is 21". The tables are produced with tops of frosted glass as well as wood.



4757/8 4759

Three models of round tables are shown: a large low table, with or without aluminum insert, and a smaller high table. All are linoleum-covered.



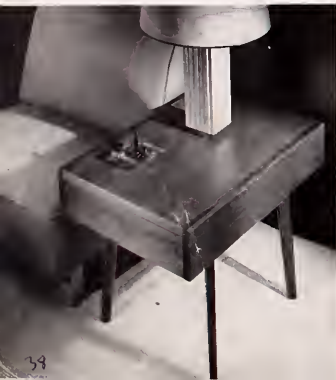
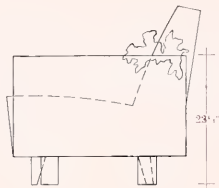
633

* Coffee table, 22 x 48, 15" high. The table is available with tops of wood, diffusing glass or travertine.

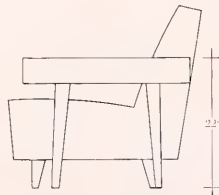




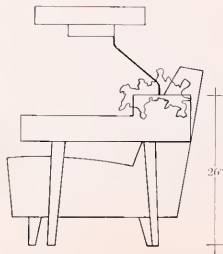
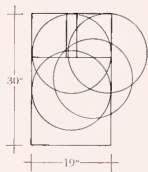
4744 chairside unit with magazine space under glass top, a large drawer and plant compartment. 4745 with wood insert replacing plant boxes.



4750 leather covered lamp table, set on high tapered legs and fitted with a generous drawer.

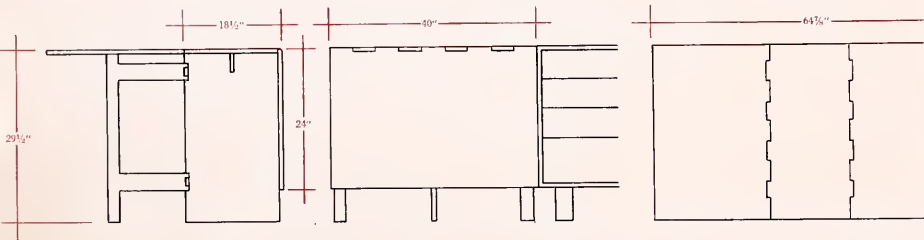


Since the main purpose of the chairside table is to provide a base for a reading lamp, this piece was designed with lamp built in. Not only does the lamp fit the table exactly, but its unique structural design permits space saved to be used for plants. The lamp is equipped with a circline fluorescent tube and a baffle to eliminate glare. Its shade can be positioned as indicated on the diagram below. Note convenient location of the light switch. Top is covered with genuine leather or plastic-coated fabric. This table is also available without built-in lamp. 4634

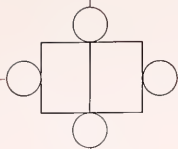




4656 One of the most painstakingly designed of all the pieces in the entire Herman Miller collection is this simple gateleg table. To eliminate the usual dropped edge that appears when the leaves are down, a special wood hinge was worked out. Instead of one gateleg on a side, there are two, giving much added stability. The table matches the 24 x 34 cases exactly and may be lined up with them (see page 12). Fully extended it seats eight generously. The large photograph suggests something of the luxury achieved when light armchairs are used for dining instead of the customary side chairs.



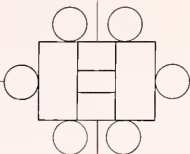




32 x 48



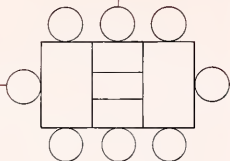
4722



36 x 54



4654-1
4720-1

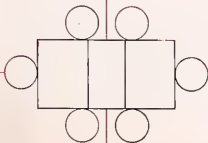


40 x 72

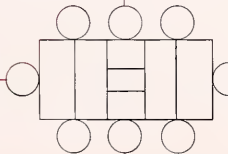


4655-1
4721-1

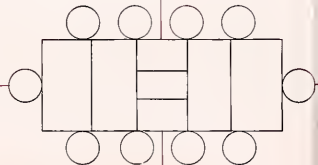
(Fitted with removable center panel and copper pan insert.)



32 x 66 extended



36 x 82 extended



40 x 112 extended



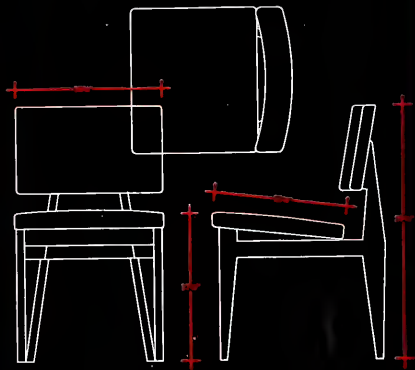


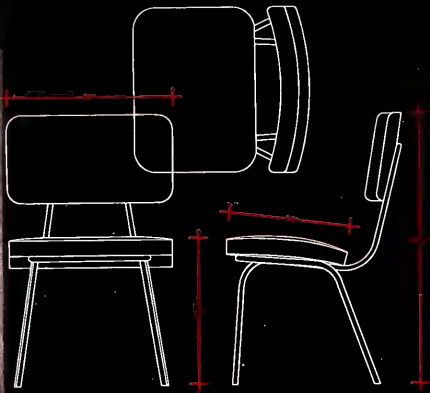
4669

A sturdily constructed wood chair of unusual design. It is produced with cane or upholstered backs. Seat is foam rubber.



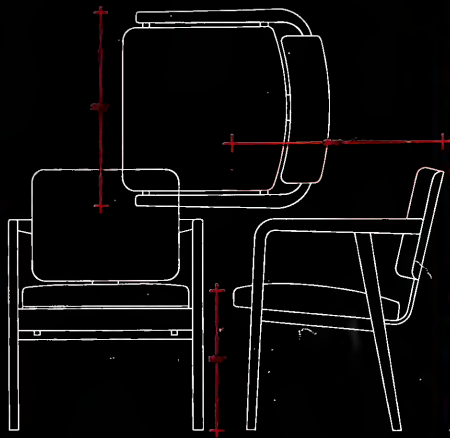
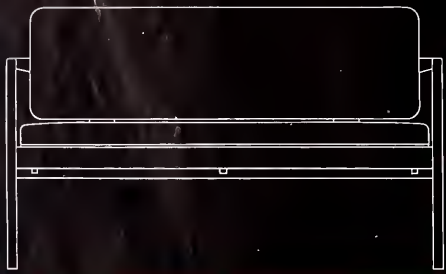
4668





4671

This upholstered side chair is constructed of aluminum rod, kept thin in section for refinement of appearance. The structure gives unusual resilience to the back.



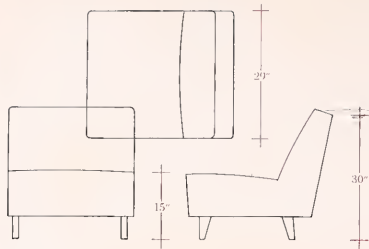


47

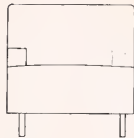
The light upholstered armchair is one of the most important pieces in today's interior, for if properly designed it can be used as appropriately for comfortable dining as well as general seating. The

Herman Miller chair and its matching settee are graceful, rugged and surprisingly light. Standard finish is selected birch. Upholstery is foam rubber on No-Sag springs.

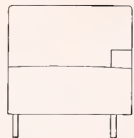
4663/4665 47



4681



4683



4684

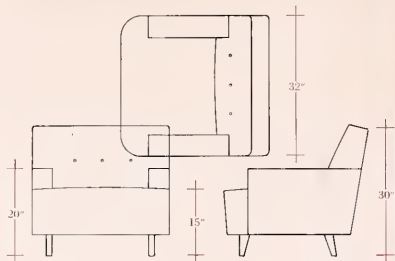


4680 22" wide over-all

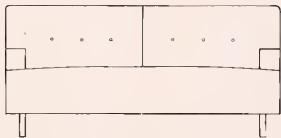


4682 44" wide over-all

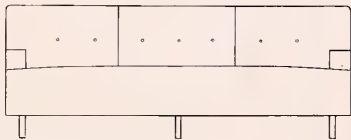
Sectional units are of the finest spring construction, covered in foam rubber. For corner units see page 20.



4674



4677 64" wide over-all



4678 80" wide over-all



A co-ordinated group, ranging from an armchair to an over-size three-seater. Construction identical with sectional pieces.



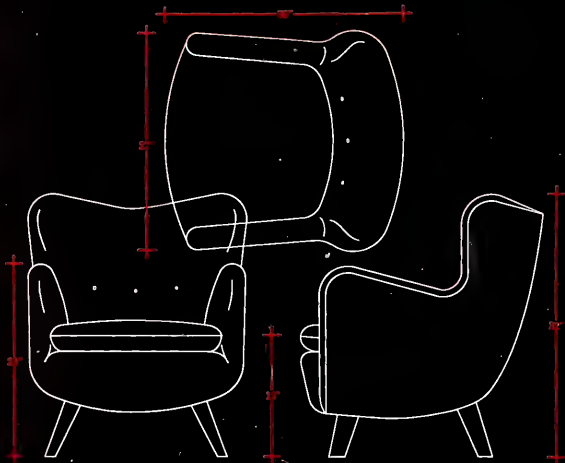
4672 vanity stool, with upholstered spring and foam rubber cushion on an aluminum frame.



4678 upholstered stool for bed or dressing room. Leg design matches vanity 4660.



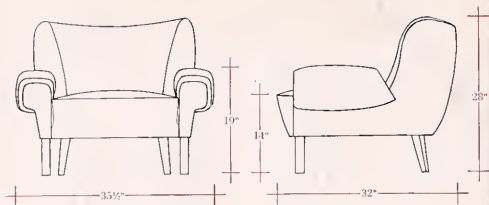
4676 large ottoman, which, used in conjunction with the upholstered chairs, creates luxurious reclining pieces. Ideal for comfortable extra seating.





4688
4788

Soft in outline and informal in appearance, these deep upholstered units were designed to complement the more severely tailored units shown on the preceding pages. Used in the modern interior, they contrast pleasantly with the square shapes and simple textures, introducing a grace and warmth that are both agreeable and appropriate.

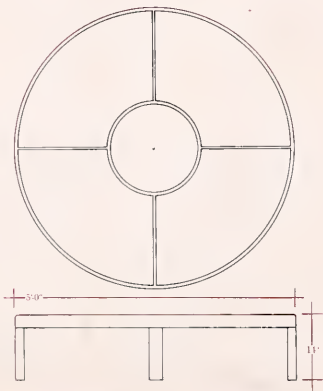


Paul Laszlo, designer of the three pieces illustrated on these pages, has been a resident of Beverly Hills for the past dozen years and an internationally known architect and designer for twice that long. The chair, sofa and large coffee table by which he is represented in the Herman Miller collection all show the characteristic Laszlo touch at its best — in their generous dimensions, great elegance of appearance and impeccable taste.

Born in Budapest, Laszlo came from a family which for three generations had been concerned with the making and design of furniture. At age ten, Laszlo was given up as hopeless by his drawing master, but subsequent developments indicated that the judgment had been somewhat hasty, and unnecessarily pessimistic. After studying in Vienna, Paris and Berlin, Laszlo set up his office in the first of these three cities, and in 1927 transferred his organization to Stuttgart where he soon executed a series of important houses and luxuriant interiors that attracted favorable attention all over Europe.

The first of Laszlo's American houses was built in 1937, and it was followed by a sufficient number and variety to make possible the publication of a book on his work ten years later. Laszlo's California houses, shops and interiors all show the same leaning towards luxury as his earlier designs in Europe, but they exploit the potential of Southern California in a way that has a distinctly local flavor.

As a designer of furniture, lamps and fabrics, Laszlo has been as conspicuously successful as in the larger fields of interior design and architecture. Most of this work, however, has been restricted to individual pieces, specially designed and built for his own projects. The representative units illustrated here are among the first to have been put into production in this country.



L-689
L-690
L-750





Isamu Noguchi is one of America's most distinguished sculptors. Born in Los Angeles in 1904, he lived in Japan from the age of two until he was thirteen, in Indiana until he was seventeen, in New York for the next four years and then in Paris. Background for this life on three continents was a well-known Japanese poet for a father and a Scottish mother. It was Noguchi's original intention to be a doctor, but on his return from Paris, where he studied with Brancusi, he exhibited as an abstract sculptor. After a short period of working as a portrait sculptor, he went to China and Japan, later on lived in England, and for the past dozen years has spent most of his time in New York. Unlike most sculptors, Noguchi has shown an extraordinary range of interests: he designed the Radio Nurse, has done all of Martha Graham's sets since 1942, has designed playground equipment, toys and lighting units. The remarkable thing about this phase of Noguchi's activity is that while his designs are always brilliantly conceived in relation to the production process to be used, he always works as a sculptor, imparting to the most inconspicuous objects a thoroughly personal feeling. It should be added that while this activity represents a very substantial body of work, he has executed an impressive number of sculpture commissions, including the large overdoor panel for the Associated Press Building in New York, a 70-foot colored cement wall sculpture in Mexico, and, more recently, the controversial sculpture panels for the SS Argentina. Noguchi's furniture in the Herman Miller collection shows the same characteristics as his other designs for industry — magnificently proportioned shapes, logically designed for production.

IN-61

Chess table, in plywood and cast aluminum with plastic inserts in the top. The top revolves to open two pockets in the casting below it. Ideal as a small coffee table. Available in ebonized finish only.





Viewed superficially, this large coffee table by Noguchi is a handsome and unusual design for wood and glass, but actually it goes far beyond these surface attributes. Not only is this piece a remarkable example of sculpture-for-use, but it is equally remarkable as a design for production. It will be noted that the base, carved from solid wood, consists of two members which are identical in size and shape; when one is reversed and connected to the other by a pivot rod, a base appears which has a smoothly flowing form and an interest rarely found in furniture of any period. It will also be noted that the base forms a tripod — that is, an automatically self-stabilizing support. Because of this complete stability, the heavy plate glass top can be supported without connectors of any kind. This table, in other words, actually consists of only two components, a wood base repeated in reverse and a glass top, and achieves with these simple members more than might be believed possible. Noguchi used the glass top in this design because he wished the table seen as a whole: an opaque top would have concealed the carved base. As it is currently produced, the table may be had in birch, walnut or cherry.

IN-50





Charles Eames, whose furniture has been described as "the most important group of furniture ever developed in this country," is an architect. His epoch-making venture into design for production, however, is not to be viewed as a digression, but rather as an affirmation of the position of the advanced designer — that all the visual arts, from graphics to buildings, logically fall within his field.

It was New York's Museum of Modern Art that began the process that finally led to the furniture shown here. In October 1940 the Museum announced a competition for furniture and other items, and Eames, then teaching at Cranbrook Academy of Art, joined forces with Eero Saarinen, the distinguished young architect. A first prize was awarded for a revolutionary chair of molded plywood and metal, bonded together by rubber. Attempts made to manufacture these chairs showed that the furniture industry was lacking entirely in the techniques needed. The war put an end to the experiment, and Eames moved to the West Coast.

In his new location, Eames, assisted by his wife, continued the efforts to develop a molding technique, but the "laboratory" was now the Eames' living room, the press a homemade affair of lumber, while the needed air pressure was supplied by a bicycle pump. The primitive facilities were, in a way, an advantage, for they forced the invention of techniques. A traction splint was developed for the Navy, and when shop facilities were found, aircraft components were also produced. Toward the war's end the Evans Products Company became interested in the processes developed by Eames, and a pilot plant was set up at Venice, California. It was here that the furniture was designed and produced, and research was done on wood, glue chemistry, and electronic heating. In March 1946 the first group of completed models was shown at the Museum of Modern Art, where they created a sensation. In 1947 the Evans Products Company made an agreement with Herman Miller for the latter to distribute the furniture nationally, and to produce certain components. A plant at Grand Haven, Michigan, was acquired by Evans for manufacturing. Later in the same year, Eames took over the California plant where he is producing the most recent designs. The Eames group represents not only the most advanced part of the Herman Miller collection, but the most advanced furniture being produced in the world today.

Because of the many innovations, the Eames designs have stirred up considerable controversy, but their acceptance by the public has been demonstrated. Thousands of units have been specified by leading architects and decorators. With heavily plated metal parts and resin-impregnated wood surfaces, the furniture functions equally well indoors and out. Due to the unique method of mounting seats and backs on blocks of rubber, they have a resilience and comfort normally associated only with upholstered chairs — and the added virtues of light weight and easy maintenance.

Eames today is back in architecture. He is designing residences which promise to create as much interest as his furniture. The process of painstaking research which produced his chairs and tables, however, has not been interrupted and new pieces are in development. Herman Miller plans to introduce these designs as they become available.





LCW

Low Chair — Wood.
Birch, walnut, calico ash,
black, red.

15 $\frac{1}{4}$ "



24 $\frac{1}{4}$ "



LCM

Law Chair — Metal.
Birch, walnut, calico ash,
black, red.





DCW

Dining Chair — Wood.
Birch, walnut, calico ash,
black, red.



DCM

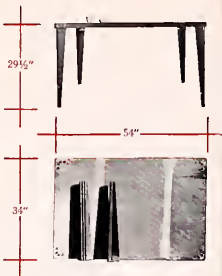
Dining Chair — Metal.
Birch, walnut, calica ash,
black, red.



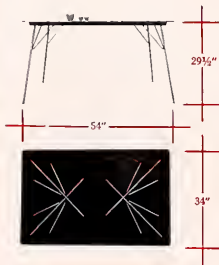


DTW₋₁

Dining Table — Wood.
With detachable legs.



Finishes are birch, walnut, black. DTW₋₂ and DTM₋₂ are tables that may be used as card tables or as extensions for the larger tables shown. DTW₋₂, 30 x 34. DTM₋₂, 34 x 34.



DTM₋₁

Dining Table — Metal.
Equipped with folding legs.





FSW

Folding Screen — Wood.

Width up to five feet. Finishes: birch, walnut, calico osh, black, red.



CTW.3

Coffee Table — Wood.
34" diameter, 15" high.
Birch, walnut, calica ash,
black, red.



CTM

Coffee Table — Metal.
Dimensions and finishes are
the same as above.



CTW.1

Coffee Table — Wood.
24 x 35. 15½" high. Birch
legs, taps of walnut, birch
or black formica.



IT

Incidental table. A miniature, only 18 x 21½, and 17" high. Its uses are limited only by the imagination of the user — two applications are illustrated on this page. Its size, light weight and folding legs make storage easy. Walnut and birch.

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4692 — 72"		
4693 — 102"		
BENCH PADS		
C-24 — 24"		
C-48 — 48"		
C-72 — 72"		
Special lengths available up to 72"		
CASES — 12" DEEP	- - - - -	10
24 x 34 horizontal		
4630, bookcase, one fixed shelf, open		
4630-G, some with sliding glass doors		
4631, bookcase-cabinet, door right only, open shelf fixed, two adjustable shelves behind door		
24 x 56-3/16 horizontal		
4730, bookcase-cabinet, door left, one fixed shelf open, one adjustable shelf behind door		
4731, some as 4730, door right		
All 24" high cases may be ordered with special finished backs if used as room dividers. For the same purpose, 4630-G may be ordered with sliding glass doors front and back.		
24 x 34 vertical		
4635, bookcase, 2 fixed shelves, open		
34 x 40 horizontal		
4635-A, bookcase, 2 fixed shelves, open, sliding glass doors - on special order		

CASES — 18½" DEEP - - - - - 12

All 3-drawer chests have removable dividers in top drawer.

All 4-drawer chests have removable dividers in top and bottom drawers.

All cabinets are furnished with one adjustable shelf.

All 24" high cases may be ordered with special finished backs if used as room dividers.

24 x 24

- 4700, 3-drawer chest
- 4701, 4-drawer chest
- 4702, cabinet (specify door hinged left or right)

24 x 34 horizontal

- 4600, 3-drawer chest
- 4601, cabinet
- 4602, chest cabinet, 3 drawers right
- 4603, chest cabinet, 3 drawers left
- 4604, chest cabinet, 4 drawers right
- 4605, chest cabinet, 4 drawers left
- 4606, 4-drawer chest
- 4606-V, same as 4606, top drawer with lift-up mirror and cosmetic trays (see illustration, top left on page 12)
- 4607, cabinet, sliding glass doors and one adjustable glass shelf

24 x 56-3/16 horizontal

- 4710, record and utility cabinet, door left, adjustable shelf
- 4711, record and utility cabinet, door right, adjustable shelf
- 4712, chest cabinet, 4 drawers right
- 4713, chest cabinet, 4 drawers left
- 4714, chest cabinet, 3 drawers right
- 4715, chest cabinet, 3 drawers left
- 4743, radio phonograph record cabinet, see also page 18

CASES — 18½" DEEP - - - - - 14

All chests have removable dividers in top drawer.

5-drawer chests have removable dividers in top and third drawer.

24 x 34 vertical

- 4610, 5 drawer chest
- 4612, chest cabinet, one adjustable shelf
- 4613, cabinet, 2 adjustable shelves

34 x 40 horizontal

- 4620, 5 drawer chest
- 4621, chest cabinet, 5 drawers left, 2 adjustable shelves
- 4621-J, same with sliding hanger, see text, page 14
- 4622, same as 4621, reversed
- 4622-J, same as 4621-J, reversed
- 4623, drop-front, pull-out desk to be used on 5½" legs only
- 4624, drop-front desk to be used on platform bench only
- 4625, utility cabinet, 2 adjustable shelves and 2 cork-lined trays inside
- 4625-A, utility cabinet, 2 adjustable shelves inside
- 4626, buffet, one adjustable shelf
- 4741, radio-phonograph cabinet, see pages 18-21

CASES — 18½" DEEP - - - - - 16

34 x 40 vertical

- 4640, 6 drawer chest, top and 4th drawer furnished with removable dividers
- 4641, radio-phonograph cabinet, see pages 18-21
- 4642, drop-front desk
- 4644, chest cabinet, 2 cork-lined trays
- 4645, chest cabinet, one adjustable shelf

16 x 68 horizontal

- 4627, cabinet, open, with glass center divider
- 4627-G, same, with sliding glass doors
- 4627-V, same, with veneered sliding doors
- 4627-F, same, with fabric covered sliding doors, see page 21

RADIOS - - - - - 18

- 4709, bedside unit with built-in radio, see page 29
- 4743, radio-phonograph-record cabinet, see also page 12
- 4742, chairside radio-phonograph
 - 652, corner unit, for record and utility storage
 - 651, corner table, see page 36
- 4744, chairside table, see page 38
- 4741, radio-phonograph cabinet, see page 14
- 4641, radio-phonograph cabinet, see page 16

DESKS - - - - - 22

- 4658, desk, 28 x 54, 28" high, overall height incl. top unit: 41³/₄"
- 4723, custom desk, 24" wide, specify length (up to 7'0")
- 4751, portable typewriter stand, 4 drawers left
- 4752, same as 4751, reversed
- 4753, drop leaf desk, 3 drawers left
- 4754, same as 4753, reversed

Drop leaf desk may be lined up with any 24" high cases on 5¹/₂" legs.

BEDS AND BEDSIDE TABLES - - - - - 26

- 4615, bedside table
- 4617, bedside table, specify door hinged left or right
- 4618, bedside table
- 4649, wall-hung headboard, twin size
- 4649-D, same, full size
- 4687, day bed
- 4686, bed frame for use with standard or custom-made bedding, specify twin size or full size
- 4686-A, bed frame with built-in spring unit, for use with foam rubber mattress
 - 33, foam rubber mattress, twin size
 - 46, foam rubber mattress, full size
- 4694-X, footboard, twin size
- 4694-DX, same, full size
- 4695-X, headboard, twin size
- 4695-DX, same, full size

4694 and 4695 foot and headboards may be ordered in any of the standard wood finishes or lacquer colors.

4695-U, headboard, some as 4695-X or DX, upholstered in fabric or plastic coated fabric. Specify twin or full size.

STORAGE HEADBOARDS AND MATCHING BEDSIDE UNITS - 28

- 4646, storage headboard, twin size
- 4647-D, storage headboard, full size, with individually tilting headrests
- 4647-L, composite storage headboard with built-in bedside unit, left, twin size only
- 4647-R, same as 4647-L, reversed
- 4608, 17" wide bedside unit
- 4708, 24" wide bedside unit
- 4709, same as 4708, specify with either built-in swing-out bedlamps, radio or both. See also page 18

VANITIES AND MIRRORS - - - - - 30

- 4661, suspended vanity, 18¹/₂" deep
- 4660, leather covered vanity
- 4660, mirror, glass size 26 x 26
- 630, mirror, glass size 20 x 30
- 664, mirror, glass size 26 x 64
- 4609, high vanity

OCCASIONAL TABLES - - - - - 34

- 4662, coffee table
- 4652, extension coffee table
- 4696, coffee table
- 634, card table, veneered top
- 634-L, same, leather or plastic-coated fabric top
- 651, corner table (see also page 20)
- 635, nest of tables, large unit, veneered top
- 635-G, same, diffusing glass top
- 636, nest of tables, small unit, veneered top
- 636-G, same, diffusing glass top

633, coffee table, veneered top	34	4676, ottoman	44
633-G, same, diffusing glass top		4688, armchair	
633-T, same, travertine top		4788, love seat	
4757, coffee table, 45" diameter, with insert		PAUL LASZLO	52
4758, same, without insert		L-689, chair	
4759, coffee table, 34" diameter		L-690, settee	
4744, chairside unit, with plant boxes		L-750, coffee table	
4745, same, without plant boxes		ISAMU NOGUCHI	54
4750, end table		IN-61, chess table	
4634-L, lamp table, with built-in lamp		IN-50, coffee table, tap 36 x 50, height 15"	
4634, same, without lamp		CHARLES EAMES	58
DINING TABLES	40	LCW, low chair, wood	
4656, gateleg table		LCM, low chair, metal	
4722, extension dinette table		DCW, dining chair, wood	
4654-I, stationary dining table, 36 x 54		DCM, dining chair, metal	
4655-I, stationary dining table, 40 x 72		DTW ⁻¹ , dining table, wood	
4720-I, extension dining table, 36 x 54 closed		DTW ⁻² , card table or extension for DTW ⁻¹	
4721-I, extension dining table, 40 x 72 closed		DTM ⁻¹ , dining table, metal	
<i>If insert pan is not wanted omit suffix "I".</i>		DTM ⁻² , card table or extension for DTM ⁻¹	
SEATING	44	FSW, folding screen, wood	
4668, side chair with upholstered back		CTW ⁻³ , round coffee table, wood	
4669, same, with cane back		CTM, round coffee table, metal	
4671, side chair		CTW ⁻¹ , oblong coffee table, wood	
4663, pull-up armchair		IT, incidental table	
4665, settee			
4680, single chair, sectional			
4681, slipper chair, sectional			
4682, 2-seater, sectional			
4683, left arm, single seat, sectional			
4684, right arm, single seat, sectional			
4674, single arm chair			
4677, 2-seater sofa			
4678, 3-seater sofa			
4672, vanity stool			
4698, vanity stool			

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